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Shakespeariana

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Shakespeariana

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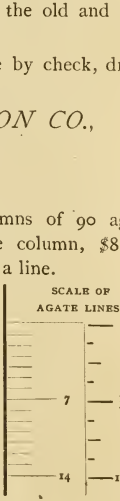

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Shakespeariana

VOL. V. MAY, 1888. NO. LIII.

THE McMILLAN SHAKESPEARE LIBRARY.

TO the visiting stranger, especially if he be also a lover of books, the most interesting of the buildings that dot the campus of Michigan University is the Library. Approached from the main walk, its most striking feature is an apse-like projection. On entering, this appears as a semi-circular hall lighted by a high frieze of windows from which the light falls equally and without cross rays over two hundred desks for readers. Separated from this fine hall by a fire wall pierced by doorways in which are hung fireproof doors, is the book room. This room is in fact an entire wing of the building, has three stories connected by iron stairways, is floored with stone slabs and hammered glass, and protected from fire by every device known to architecture. The floor space of each story is forty by fifty-four feet, each is divided transversely by ranges of iron bookstacks, three feet apart, and by corridors somewhat wider, making in all fifty-four sections or blocks of bookstacks. This system of arrangement, originating we believe with Mr. Justin Winsor of the Harvard Library, makes far less display than the more common alcove plan but has many advantages over it. Passing between these rows of books, reaching from the floor to the low ceilings, it is hard to realize that here is shelf room for eighty-five thousand volumes and that fifty thousand are actually stored.

But if our book-lover be also a lover of Shakespeare—and what

book-lover is not—he will have no need to ask, as the Freshman is reported to have asked, "at which end of the library to begin." He will certainly pause first and longest before the shelves marked "McMillan Shakespeare Library," perhaps will even, like ourselves, linger there for weeks. Here he will find some thirty-one hundred volumes; the degree of his satisfaction will depend on the nature of his interest. If this be mainly of the antiquarian and archæological order, there are other collections doubtless—notably the Barton collection of the Boston Public Library, and the Lenox Library of New York,—where he might better spend his time. But if his aim be the study of the text and its elucidation through the labors of the long succession of scholars who have edited it, probably nowhere either in this country or any other will he find any more favorable opportunity accessible to him. He will find no "True and Originall" copies of the early Folios, with the exception of the Fourth; neither any of the original Quartos. But to the student, if not to the antiquarian, fine copies of Staunton's photographic *fac-simile* and of Booth's reprint will serve in place of the rare originals of the First Folio; while a complete set, as far as issued, of the Griggs *fac-similes* of the quartos will atone in part for the absence of these booklets sold for a sixpence in Shakespeare's life, and now too dear for money to buy.

But the richness of the collection begins with the so-called modern editions, for in these there is no gap in the sequence, from the earliest edition of Rowe in 1709—a very fine copy from the Sunderland library—down to the very latest, whether separate plays in paper covers, costing a few cents each, or the newest and costliest *edition de luxe*.

Lest some bibliopole question this statement, let me explain that it is to be interpreted according to the common lists of Shakespeare bibliography. A few extremely rare editions might perhaps be cited as lacking, such as the Scott edition, of which only two copies are known to be extant; one in the Dyce collection, and one in the Barton collection. But this can hardly be said ever to have been really published, since the plan of ten volumes proposed by the editors Scott and Lockhart was laid aside after the completion of the first three volumes, and

most of the sheets sold for waste paper! In all editions ordinarily counted by the bibliographer, this collection may be said to be complete.

Among the folios is the nine-volume Boydell, published in parts, the first appearing in 1791. According to the advertisement, the plan of the work was conceived five years earlier, but in the meantime a printing house was established, a foundry built to cast the types and a manufactory for the ink, in order that the editors might be able to execute their grand intentions. The dedication is dated 1803, or seventeen years after the beginning of the enterprise, which was the financial ruin of Boydell.

Next this is a fine copy of the Halliwell Folio in sixteen volumes, the most elaborate, comprehensive, and exhaustive edition ever printed, fully illustrated with a vast number of *fac-simile* engravings, woodcuts, views, etc. As an archæological contribution to the study of Shakespeare it has never been equalled and will probably never be surpassed. One hundred and fifty copies only were printed. Of the few that came to this country, one was destroyed by the fire at Edwin Forrest's. This is No. 25 of the original subscription list. The set is supplemented by one of the seventy-five copies of the "Calendar of the Stratford Register" (1863), "History of New Place" (1864), "Shakespearian Fac-similes," "Stratford-upon-Avon in the Times of the Shakespeares," all of uniform size with the earlier work, and the last two representing each an edition of but thirty copies.

All of Knight's editions are here, beginning with the first Pictorial (1839–42) and the Library (1842–44), and ending with the Imperial, two beautifully illustrated folios, the last of the labors of this editor, and one which he did not himself live to see completed; also a full line of "Family" Shakespeares, including the first (4 vols. 1807) from which Bowdler "endeavored to remove everything that could give just offence to the religious and virtuous mind"—editions sufficiently notorious to have created the term "Bowdlerized;" also all of J. Payne Collier's including the edition of 1853, in which the famous 1632 folio corrections first appeared, and concluding with the latest (1878) edition in eight volumes, of which but fifty-eight copies were

printed, and in which the old man of ninety proudly alludes to the influence of the labors which began at nineteen.

Other interesting copies are the first American edition, published in Philadelphia in 1795, and the first Boston edition, published by Munroe & Francis in 1802–4. The press-work of these latter volumes was mostly done by the publishers personally, on a hand press with inking balls of sheepskin, the ink distributed by hand. The paper was hand-made and cost $5.00 a ream; ink and type were imported, none of good enough quality being made here.

Another interesting group is the Players' Quartos, in which Dryden, Tate, Cibber and others "refined upon the language of Shakespeare," and among these is the first edition of *The Tempest* "refined" into "The Enchanted Island by John Driden," as he chose to sign himself in the preface dated December 1, 1669.

Of the separate plays which began to be edited in the eighteenth century, *Macbeth* seems to have been rather the favorite, judging by the number who tried their hands on it. One of the most curious is that represented to be the work of "Harry Rowe, Trumpet-Major to the High Sheriffs of Yorkshire, and Master of a Puppet-Show." The frontispiece represents Harry looking seaward with a copy of *Macbeth* in hand, while behind him are a trumpet, drum, and dancing clown; underneath is the inscription "A MANAGER commenced AUTHOR," and these lines: —

> "Farewell the neigning steed and shrill Trump,
> The spirit-stirring Drum th' ear piercing Fife,
> The royal Banner and all Quality,
> Pride, Pomp, and Circumstance of glorious War,
> Farewell: *Othello's occupation's gone!*"

But the character of the notes is evidence against the professed authorship, and Harry Rowe was doubtless the author only in the sense that Baconians admit the authorship of the plays to Shakespeare—a reckless fellow playing "double" for the greater mind that it may avoid public recognition. A very rare and valuable edition is a Variorum *Macbeth*, published anonymously in 1807, with original notes signed "L," now attributed to John Litchfield. The volume is an extra-il-

lustrated one and contains fine portraits of Betterton, Quin, Henderson, Mrs. Pritchard and Ann Catley.

An edition printed in Boulogne, 1844, edited by Charles Travers, is inscribed "Madame Junod from the Editor." No catalogue within our knowledge recognizes a similar copy, nor have we been able to find anything concerning the editor. One of its chief features is an interesting dissertation of twenty-three pages on Popular Belief in Witchcraft and Magic.

Another *Macbeth* is called Shakespeare Restored, with an introduction headed "A Lamp for the Reader." Only one hundred copies were printed, and none were for sale. The editor, Hastings Elwin, is called by Halliwell, the ablest of the critics of this play.

Translations of the Shakespeare text are here in ten different languages, along with a large collection of German and French Shakespeariana.

The English department of Shakespeariana is a fresh reminder of the enormous output of this class of books. Here are such early specimens as Gildon's "Essay and Remarks" (1709); Theobald's "Shakespeare Restored" (1726), aimed at Pope; Kenrick's "Review" (1765), levelled at Dr. Johnson and "defending Shakespeare from the persecution of his commentators;" Edwards' "Canons of Criticism" (1748), and four subsequent editions keenly satirizing Warburton, by such canons as these:—

"Canon I. A professed Critic has a right to declare that his Author wrote whatever He thinks he ought to have written, with as much positiveness as if He had been at his Elbow.

Canon II. He has a right to alter any passage, which He does not understand.

Canon XXI. It will be proper, in order to show his wit, especially if the Critic be a married Man, to take every opportunity of sneering at the Fair Sex.

Canon XXIV. He may dispense with truth in order to give the world a higher idea of his parts, or the value of his work."

If this group goes to prove that criticism now is less acrimonious than formerly, another group would seem to show that it is likewise

now more alert. Here is the whole of the Ireland matter which deceived nearly everyone in the eighteenth century, but which, it is safe to predict, would entrap almost no one in the nineteenth. This very successful imposture was introduced to the world with all the advantages of a good dress. The volume is a folio and a fine specimen of book-making. It contains professed *fac-similes* of letters from Shakespeare to Anne Hathaway, with a lock of his hair; to Queen Elizabeth and Lord Southampton with answers to the same, besides legal instruments, fragments of plays, etc. This is one of only 138 copies which survived the destruction ordered by Ireland's sister into whose hands the copper-plates, letter-press, etc. fell after the deception had been exposed, and the elder Ireland had gone to his grave in sorrow over his son's iniquity. The sequel is contained in several volumes, embracing the tilts of Malone and Chalmers and Hardinge, the examination of evidence, and finally the "Confessions" of Ireland himself. In like manner one may study at length the whole of the controversy relating to the Callier folio, including the scarce "Literary Cookery" pamphlet—a question hardly yet to be considered as closed. In eighteenth century Shakespeariana, the collection is very rich, one of the finest works being three large quarto volumes of Capell's Notes and Various Readings. Shakespeare Anthologies form another very complete branch.

All of the leading Shakespeare societies are represented; the two English, the German, and the New York, by complete sets of their publications, and the Philadelphia Society, oldest of all,* by its "Notes on the *Tempest*," being minutes of the meetings during 1864–5, of which sixty copies were printed for the Society. This was Joseph Crosby's copy and contains many of his manuscript notes.

Although there is no separate classification of Halliwelliana, the number and interest of the Halliwell volumes must not be overlooked. Besides those already mentioned, we have the beautiful Shakespeare Index of 1866; the Concordance to Poems, No. 2 of ten copies printed; Skeleton Hand-List of the early Quarto editions, one of

*Oldest of all existing societies, the extinct "Shakespeare Society of London" instituted in 1840, and of which Mr. J. P. Collier was first director, was its only predecessor. —Ed.

thirty copies printed; four volumes of Memoranda, all privately printed and scarce, and three the gift of Mr. Halliwell to the University in 1881; "Love's Martyr," including a *fac-simile* of the Shakespearian "Threos," No. 2 of the ten copies preserved; Extracts from Ancient Subsidy Rolls, No. 8 of the ten copies printed; A Levy made in July, 1697, for the Relief of the Poor at Stratford-upon-Avon, No. 8 of the ten copies preserved; Shakespearian Drolls, of the middle of the seventeenth century, reprinted in two small sexto-decimos (1859–60) in editions limited to thirty copies; a beautiful large octavo containing the Comedies, one of twenty copies, a reprint in part of an American edition projected by Halliwell in 1850 and discontinued because of piracy on both sides of the ocean.

The illustrated volumes are of great interest, including among others an original copy of Stothard's "Seven Ages" (1799), a fine folio with colored engravings and text comparing the lines with similar passages in literature ancient and modern; "Ward's Statue," one of the twelve copies printed in folio, containing beside its fine engravings and wood-cuts, the poems, oration, essays, etc. which celebrated the presentation of the statue to the city of New York in May, 1873; a set of the Ruhl illustrations; Retzsch's Outlines complete; Boydell, in two volumes elephant folio, etc., etc.

In Bibliography, there are many priced catalogues of libraries, including those of Steevens', Reed, Garrick, and Daniel; also Winsors' valuable Bibliography of the original Quartos and Folios, of which but about one hundred copies escaped the Osgood fire, and therefore already become rare.

Many interesting single volumes will be found by one who has time to linger longer;—Barton's Description of his copy of the First Folio, No. 10 of twenty copies printed; Croft's Annotations of 1810; Frederic Ouvry's reprint of the old Quips upon Questions; Cinthio's One Hundred Novels, an Italian edition of 1608, the source of the stories of *Othello* and *Measure for Measure;* North's Plutarch (1676); a vellum bound, large paper copy, one of the twenty-five of the reprints of the unique copy of the 1599 edition of *Venus and Adonis* and *The Passionate Pilgrims* of the same date, which came to remarkable resurrection in 1867 out of an old lumber-room.

Many volumes interesting for personal associations are scattered through the collection—authors' autographs, with presentation copies, and the like. Among these are John Philip Kemble to Edmond Malone, with a copy of his "Macbeth Reconsidered" (1786); Lowndes to David Laing with his "Bibliography of Shakespeare and his Commentators" (1831), one of fifty-two copies printed; J. Payne Collier to Frederic Ouvry, F. S. A. with his edition of 1853; Charles Kean to T. W. Huddleston, seven volumes of plays as arranged, annotated and played by himself; several volumes of the Memorial Theatre edition from the editor C. E. Flower to Joseph Crosby; H. N. Hudson with a warm note of personal regard to Joseph Crosby, with a large paper copy of the Harvard Shakespeare in twenty volumes; G. C. Verplanck to E. H. Thomson with his fine three-volume edition (1847); many autograph copies of Halliwell's privately printed volumes.

The limits of the present article prohibit further enumeration, as well as any description of the fine collections of early dramatists. We will add that the Shakespeare collection takes its name from Mr. James McMillan of Detroit who, in 1882, bought and presented to Michigan University the valuable collection of 750 volumes gathered by Col. E. H. Thomson of Flint, Mich. He has also continued to provide for later editions, the largest at any one time being all the books and pamphlets of Joseph Crosby not already in the Library, to the number of 425. The making of all additions, amounting to more than three times the number of volumes in the original Thomson collection, and the completeness of the whole as a working library are due mainly to the accurate knowledge, watchful care and enthusiasm of Professor Isaac N. Demmon, as a labor of love in the interests of Shakespeare scholarship.

Anna B. McMahan.

RECENT BACON-SHAKESPEARE LITERATURE.

VI.*

364 THE BACONIAN CIPHER IDEA. By GEO. F. RICHARDSON. In the *Sunday Globe*, Boston, October 2, 1887. 3 columns. *Pro-Sh.*

This is in answer to the cipher articles of Mr. Black and Mr. Clark in the October number of the *North American Review*. Mr. Richardson gives a fac-simile of the Stratford stone, obtained by himself on a recent visit, and claims that Messrs. B. and C. have based their cipher, depending largely upon capital letters, upon a copy having thirty capitals, while the original has but three.

365 A NEW APPLICATION OF THE BACONIAN METHOD OF ARGUMENT. By J. L. C. [Rev. J. L. CODYRE]. In the *Post-Express*, Rochester, N. Y., October 22, 1887. 1 column. *Pro-Sh.*

Father Codyre calls attention to the remarkable parallelism of expression between Shakespeare's *Henry VIII:* IV, ii, where Griffith pronounces the famous eulogy on Wolsey, and a passage in Father Edmund Campion's *History of Ireland*, "written when Shakespeare was a child." This involves the claim that Shakespeare copied from Campion. As it is a very interesting question, we collate the passages below, having verified them by Rolfe, and by Campion's History as given by the Hibernia Press reprint of 1809:—

CAMPION.	SHAKESPEARE.
. . . the Cardinall: A man undoubtedly borne to honour, I think some Prince's Bastard, no Butcher's sonne, exceeding wise, faire spoken, high minded, full of revenge, vicious of his body, lofty to his enemies, were they never so bigge, to those that accepted and sought his friendship wonderfull courteous, a ripe schoolman . . .	This Cardinal, though from an humble stock, undoubtedly was fashion'd to much honour from his cradle. He was a scholar, and a ripe and good one; exceeding wise, fair-spoken and persuading; lofty and sour to them that lov'd him not; but to those men that sought him, sweet as summer.
Insatiable to get, and more prince-like in bestowing.	And though he were unsatisfied in getting (which was a sin), yet in bestowing, madam, he was most princely.
As appeareth by his two Colledges at Ipswich and at Oxenford, th' one suppressed with his fall, th' other unfin-	Ever witness for him those twins of learning, that he raised in you, Ipswich and Oxford; one of which fell with him

* See SHAKESPEARIANA for March, April, and July, 1886; and April, and December, 1887, for five preceding parts.

ished and yet at it lieth a house of Students (considering all appurtenances) incomparable through Christendome. . . .

. . . never happy till his overthrow. Herein he shewed such moderation, and ended so patiently, that the houre of his death did him more honour than all the pomp of life passed.

unwilling to outlive the good that did it; the other, though unfinished, yet so famous, so excellent in art, and still so rising, that Christendom shall ever speak his virtue.

His overthrow heap'd happiness upon him; for then, and not till then, he felt himself, and found the blessedness of being little; and, to add greater honours to his age than man could give him, he died fearing God.

But here is a difficulty, Campion (or Campian) was of 1540 to 1581. Shakespeare, 1564 to 1616. The history, according to the title-page, was "written in the year 1571." But we find no record of its being printed until 1633, when the Dublin edition came out, of which the 1809 edition is a reprint. *Henry VIII* was probably written (Rolfe) in 1612 or 1613, and first printed in the First Folio. It is very clear, therefore, that Shakespeare could not have copied from Campion, unless he saw the history in MS. The probable solution is that some one who edited the 1633 edition of Campion revised and improved it from *Henry VIII.*

366 Those Wonderful Ciphers. By Arthur Dudley Vinton. In the *North American Review* for November, 1887. pp. 8. *Pro-Sh.*

Mr. Vinton takes up in review such of the many so-called ciphers as have found believers, to wit: those of Mrs. Windle, Mr. Donnelly, Mr. Browne, and Mr. Black, and finds nothing in them to substantiate their theories. He says of the Baconian cipher:—

"Now, in point of fact, this very cipher which Bacon claimed as original with himself, is found described in two books, the first written by Porta and first printed in 1563 (when Bacon was three years old) and reprinted in Strasbourg in 1606, and the second written by de Vigenere, and published in Paris in 1587. It is certainly amusing to know that the Baconian rebus-mongers are using a plagiarized cipher to steal away Shakespeare's reputation."

367 A Prophetic Cipher. By Baruk Siddon [Addison B. Burk]. In the *Ledger*, Philadelphia, November 8, 1887. Reprinted in *Shakespeariana*, Philadelphia, for December, 1887. pp. 3. *Pro-Sh.*

A *reductio ad absurdum* of the ciphers generally. The writer claims, by following the processes of his cryptographical predecessors, to have discovered this cipher message in the plays: "*Donnelly will find it out.*"

368 Artemus Ward on Shakespeare. Letter of J. B. Clapp in the *Globe*, Boston, November 13, 1887. ½ column. *Pro-Sh.*

The writer says that the line of investigation that is being pursued by many of the advocates of the theory that Bacon wrote the plays is likely to lead to such a result as Mr. Ward pictured in the following extract:—

"William Shakespeare was born in Stratford in 1564. All the commentaters, Shakesperian scholars, etsetry, are agreed on this, which is about the only thing they are agreed on in regard to him, except that his mantle hasn't fallen onto any poet or dramatist hard enough to hurt said poet or dramatist *much*. And there is no doubt if these commentaters or persons continner invesigatin' Shakespeare's career, we shall not, in doo time, know anything about it at all."

The remarks of the genial Mr. Ward, "And this marks the spot where lies William W. Shakespeare," "The Boss Poit," "He wrote *Hamlet* and *George Barnwell*," the reader will naturally compare as to knowledge and veraciousness with the writings of many others on the subject, but all of the controversialists will find one point of agreement with him when he adds, authentically, "Mr. S. is now no more."

369 CONCERNING SHAKESPEARE. By LAWRENCE BARRETT. In the *North American Review* for December, 1887. pp. 13. *Pro-Sh.*

Mr. Barrett's article is a comprehensive review of the genius and capabilities of Bacon and Shakespeare as bearing upon the authorship. We quote one point only:—

"Finally, while it is not necessary that one must be a good or a sober man to have done great work for mankind, even here the comparison between Bacon and Shakespeare is in favor of the actor. No such infamous life has been lived in the world's history as that of Bacon, when one considers his gifts and his surroundings. . . . False to Essex, false to his great office as Chancellor, the last English jurist who favored torture, who took bribes from plaintiff and defendant alike, and whose character was not redeemed by the excuse that he was amiably weak enough to have any but colossal views, a lover of fame and money, the meanest of mankind, he yet, when disgraced and outlawed, poor and friendless, saw, undisturbed, the great fame of his concealed works, the profit of them also, pass into the hands of a despised play-actor, and made no sign. Nothing but his immortal writings could redeem such a character from immortal contempt. No need now to picture in this age the portrait of that Shakespeare whose frailties, even, are forgiven in the effulgent light of his royal gifts to mankind. His life was so lived that it gave no sign. We may catch a glimpse of a heavenly smile when playfully recreating at the Mermaid with Raleigh and Jonson and that immortal Table Round, or we may see him in his native place, the wise husbandman, the good citizen, taking care of the few years between himself and the grave. That is all. For his enduring likeness, find it in the plays themselves, in the beneficence of that gift which lays the world under contribution and yet claims no reward."

370 LADY MARTIN'S LETTER. In *Dethroning Shakespeare*, in the *Daily Telegraph*, London, for December 12, 1887. *Pro-Sh.*

Lady Martin, who, as Helen Faucit, has delighted so many thousands with her artistic impersonation of the Shakespeare heroines, writes:—

"Of the many claims which the plays ascribed to Shakespeare have to our reverence and gratitude, no one ranks higher than the way in which he has drawn the character of woman. His conceptions of what she is, and may be, while they were unprecedented in literature, are to this day unrivalled. Is there, I would ask, the faintest indication in any of Bacon's writings that his mind had dwelt upon what is best and purest in womanhood; or that he could have portrayed the qualities which constitute her highest and subtlest charm? Is there anything to show that he could have drawn her in her weakness, her waywardness, her caprice, her strength, her self-sacrifice, her constancy? Anything to suggest that he could have conceived an Imogen, a Juliet, a Rosalind, a Cordelia, the shrewish Katharine, or the right noble and queenly Katharine of Aragon?"

371 JOURNAL OF THE BACON SOCIETY. No. V. London: George Redway. December, 1887. 8vo. pp. 52. 161 to 212. *Anti-Sh.*

A very interesting number of the Journal, evidently prepared with great care by the Honorary Secretary, R. M. Theobald, Esq. The contents are:—

The Bacon-Shakespeare Controversy. August to November, 1887. By R. M. THEOBALD

Shakespeare's Hamlet and Bacon's Advancement of Learning. By Col. H. L. MOORE, of Lawrence, Kansas.

"*I cannot tell.*" (Bacon's use of it, and parallels from Shakespeare). By R. M. THEOBALD.

Francis Bacon's Metaphors with regard to the State. By Mrs. HENRY POTT. (Introduction).

372 BACON AND SHAKESPEARE IN THE SONNETS. By H. L. HOSMER. San Francisco: The Bancroft Company. 1887. pp. 302. *Anti-Sh.*

From a review by Mrs. Henshaw in the *Morning Times*, Oakland (Cal.), for January 14, 1888:—

"Shakespeare's sonnets have always been an enigma to the literary world. Of this enigma Judge Hosmer offers a solution—that these sonnets are not written by Shakespeare at all, but by Lord Bacon; that they are a continuous poem simply divided into sonnets, written in an allegorical form, for the express purpose of conveying to future ages the true history and authorship of Shakespeare's plays. They were, he declares, 'written by Lord Bacon, with the intention of disclosing, through the various forms of analogy, metaphor, and symbolism, all the real facts concerning the composition of the works attributed to Shakespeare, the reason for transferring the authorship to him, and the manner in which it is done.' . . . The continuous and complicated allegory which, according to Judge Hosmer, contains and conceals all this, and more, is quite foreign to modern thought and modern methods. Yet it must be admitted that allegory was a favorite in the poetry of the day, of which Spenser's *Fairy Queen* is a standing illustration and proof."

373 DETHRONING SHAKESPEARE. A selection of letters contributed to the *Daily Telegraph*, with the preliminary editorial papers. Edited, with notes and comments, by R. M. THEOBALD, M. A., Hon. Sec. to the Baconian Society. London: Sampson Low, Marston, Searle & Rivington. 1888. pp. 231. *Unc.*

Mr. Theobald has here collected, in convenient shape for perusal and reference, the valuable series of articles to the *Telegraph* under the caption *Dethroning Shakespeare*. It includes the preliminary papers of November 26 and 28, 1887, and the most important part of the ensuing correspondence, appearing almost daily in the *Telegraph* until January 7, 1888.

Letters are included from Mrs. Henry Pott, Lady Martin, Mr. Wm. Henry Smith, Mr. R. M. Theobald, Dr. Charles Mackay, Mr. Wilson Barrett, Mr. W. Holmes Hunt, and many others.

374 THE DONNELLY AND PRIOR CIPHERS, AND THE FURNIVALL VERSE-TESTS. By APPLETON MORGAN. (Chapter X, pp. 45, in *Shakespeare in Fact and in Criticism*. New York: William Evarts Benjamin. 1888.) *Unc.*

In this chapter Mr. Morgan reviews the various cipher-theories of Miss Bacon, Mrs. Windle, and Mr. Donnelly, disbelieving in the latter, amongst other reasons, from a typographical standpoint. He concludes:—

"How could he [Bacon], for example, have put into the Quarto of *1 Henry IV* the word "S. Albones" (which Mr. Donnelly says is a cipher word when it occurs in the Folio, and alludes to Bacon's title of Viscount St. Albans), when the cipher was only constructed out of the text he prepared in 1623? The trouble thickens just here, since —as Mr. Adee points out—Bacon was not made Viscount St. Albans until January, 1621, or twenty-three years after the Quarto was first printed, in 1598, with that word in it, not only, but almost word for word and line for line as it now stands in the Folio. Did plain Francis Bacon, knowing that he was, a generation thereafter, to be Viscount

St. Albans, write his cipher; and then, twenty-five years after, print the play in folio, and put up at the head of the folio page the mysterious numbers which were to reveal the prophetic cipher? and were these consecutive numbers—with slight intervals—consecutive?

375 WAS THE SHAKESPEARE, AFTER ALL, A MYTH? By J. WATTS DE PEYSTER. [New York.] 1888. Pamphlet, pp. 32. *Anti-Sh.*

The writer believes that Shakespeare is "a myth—a phantasm—and that, possessing a bright mind, he simply absorbed, refined down, and finished the coarser labors of other men." The pamphlet is principally made up by quoting all the important part of Hart's *Ancient Lethe.*

376 SHAKESPEARE OR BACON, CONTAINING A BIOGRAPHICAL SKETCH OF SHAKESPEARE, AND ALSO OF "THE CLAIMANT," LORD BACON, and the Earls of Essex and Southampton. By AJAX. Boston, 1888. Pamphlet. Illustrated. pp. 24. *Pro-Sh.*

A pamphlet evidently prepared in anticipation of a popular demand for information on this subject, and, according to the title-page, "so arranged as to form a most interesting narrative, and a complete chain of evidence of Shakespeare's authorship."

377 DETHRONING TENNYSON. By ALGERNON CHARLES SWINBURNE. In the *Nineteenth Century*, London, for January, 1888. *Pro-Sh.*

A travesty on the *Dethroning Shakespeare* articles in the *London Daily Telegraph*—the writer claiming to have been entrusted with a paper of Miss Celia Hobbes, of the Hanwell Lunatic Asylum, who had passed "over twenty years in a padded cell," investigating the Darwinian authorship of Tennyson's poems.

378 SHAKESPEARE OR BACON? By Sir THEODORE MARTIN, in *Blackwood's Edinburgh Magazine* for February, 1888. pp. 17. *Pro-Sh.*

Sir Theodore Martin's article is a general review of the Baconian theories. We quote as to one point only:—

"And yet the Baconians ask us to believe that not any of the plays of which he was the recognized author could have been written by him! Have they ever tried to picture to themselves what was the position of an actor and dramatic writer in a theatre of those days? By necessity he was in daily communion with some of the sharpest and finest intellects of the time. In the theatre itself were men like Burbage, Armin, Taylor, Lowine, Kemp, all well qualified to take the measure of his capacity; while his profession as an actor, as well as his pretensions as a writer of poetry and drama, must have brought him into close contact, both in the theatre and their convivial gatherings, with men like Marlowe, Dekker, Chapman, Middleton, Heywood, Drayton, and Ben Jonson. . . . . How, then, are we to suppose . . . . that such rival writers as we have named could have failed to see that it was the actor Shakespeare, their chum and intimate companion, with all his marvelous comprehensive grasp of character, his unbounded exuberance of fancy, and fertility of exquisite expression, and none but he, whose genius, and whose genius alone, breathed throughout the series of dramas which, after 1592, he gave to the Stage in almost startling profusion?"

379 A LECTURE BY SIR ARTHUR HODGSON, the Mayor of Stratford-on-Avon. In the *News*, Leamington, February 25, 1888. 4 columns. *Pro-Sh.*

Sir Arthur's lecture is devoted only in part to this subject. He objects decidedly to "robbing our Warwickshire poet of his imperishable fame, and depriving ourselves of the priceless gift which he handed down to us nearly three centuries ago, as our priceless inheritance."

380 THE BACON-SHAKESPEARE LUNACY. [By W. J. ROLFE, Litt. D.] In the *Popular Science News*, Boston, for February, 1888. 3 columns. Reprinted (mainly) in *Shakespeariana* for March, 1888. *Pro-Sh.*

Mr. Rolfe instances especially the errors, historical and otherwise, in the plays, and the imperfections and blunders in the make-up of the First Folio, as being in themselves a complete refutation of the Baconian theory.

381 SHAKESPEARIANA FOR 1888. Articles in *Shakespeariana*, Philadelphia, in the monthly numbers noted below. *Unc.*

January.—Walpole not a Shakespeare Skeptic. W. H. Wyman. A Disclaimer of Baconian Interest. J. O. Halliwell-Phillipps. Mr. Edmund Gosse on "Stop Careless Youthe. Dr. Rolfe's Shakespeare Lectures in Boston.

February.—Delia Bacon as a Teacher of Shakespeare. Sarah Edwards Henshaw. December Meeting of the New York Shakespeare Society, with a short summary of Mr. A. R. Frey's paper, "The Donnelly Myth." Letter from Judge Holmes, and statement of typographical difficulties of the cipher from W. H. Wyman.

March.—The Bacon-Shakespeare Lunacy (see title 380). W. J. Rolfe. Review of Morgan's *Shakespeare in Fact and in Criticism*. A. R. Frey.

April.—Views of an Unbeliever. Baruk Siddon. Bacon and Shakespeare Compared. Prof. Wm. Taylor Thom.

382 THE BIRTHPLACE OF ENGLISH CIVILIZATION, WAS IT STRATFORD-ON-AVON OR THE COURT OF THE TUDORS. By E. W. TULLIDGE. In the *Western Galaxy*, Salt Lake City, Utah, for March, 1888. pp. 17. *Anti-Sh.*

This is the first of a series of articles by Mr. Tullidge for his new magazine.

"On my part, I have chosen the English Civilization itself—the Civilization in its birth, its growth, its intellectual architects, its history—as a proper field of "new researches" and "new sources of information." Herein, I think, namely in the history of the English Civilization, is to be found the best cipher to construct the narrative; not only revealing the creator of the Shakespearian plays, but opening a "sealed book" of the whole Elizabethan Age, from which our modern times have received light as from the sun of a new-created world, which arose in the period when Bacon and Shakespeare were born."

The next paper will be, *The Court and the Playhouse of Shakespeare's Times.*

383 SHAKESPEARE'S SONNETS. By HORACE DAVIS. In the *Overland Monthly*, San Francisco, Cal., for March, 1888. pp. 12. *Pro-Sh.*

Mr. Davis is the President of the State University of California. He believes the Sonnets to be autobiographical.

'The Sonnets are a record of temptation and trial; a great spirit struggling through sin and suffering into peace, through distrust and suspicion, through the trials of jealousy and wounded feelings, into reconciliation and love. Shakespeare's soul was too great to have settled into sensual enjoyment as the end of life, or to stop on the way towards something better and rest contented in misanthropy and cynicism. . . .

Through repentance, forgiveness, and reconciliation he attained a peace and happiness which nothing else could have given him. . . .

"Shakespeare was saved by his generous trust in human goodness and that love which

> "is an ever-fixed mark
> That looks on tempests and is never shaken;
> It is the star to every wandering bark."

W. H. Wyman.

Walnut Hills, Cincinnati.

ERNST POSSART.

ERNST POSSART, (born 1841, May 11,) the leading actor, and for many years the director of the Royal theatres in Munich is, without doubt, one of the most interesting actors on the stage; his remarkable and original talent will secure him forever a prominent place among the artists of our time.

During his directorship, his histronic faculties, his simple, tasteful stage managing, his wide, historical knowledge, and his literary abilities have been of lasting benefit to dramatic art. He arranged *King Lear*, *Coriolanus*, and *Pericles* for the Munich stage; he introduced Byron's *Manfred* with great success in Germany, and Björnson's *A Bankruptcy* became through Possart's representation of advocat Behrent a favorite play to theatre-goers.

Possart's artistic character is chiefly distinguished by versatility. His *répertoire* consists of nearly two hundred characters, including about thirty Shakespearian heroes. He masters low comedy as well as high tragedy, bold realism as well as heaven-storming idealism, the conversational tone of modern French comedy as well as the pathos of ancient tragedy. He cannot magnetize his audience like Salvini, whose glowing passion sweeps like a hurricane through the soul, and carries us away to distant, and nobler spheres of human life; he is too sensitive to rival with that Zola of actors—Ernesto Rossi, whose animal grandeur stirs our blood, and he is never as cold and ingenious

as Edwin Booth. He owes his complete expression of all the subtleties of life, unfortunately, to insistence on trivialities of detail. His observations are most sincere, and varied and wide enough to render the sincerity successful, but he has not the true faith in human nature; like Henry Irving he often confines his attention to odd corners of it, picks up strange paradoxes and self-contradictions, which he sets before us as truths. Henry Irving's poetic-breathed conventionalism as well as Possart's heroic formalism are unnatural; yet we admire their representations, must admire them, because they are executed in a grand style. Possart has, like every great actor, his great moments, but only very few of those in which people almost hold their breath, and forget to applaud.

Demoniac characters like Richard III., Marinelli, Mephisto, etc., form the cornerstone of his talents. His Hamlet, Cardinal Winchester, his fools in *Twelfth Night* and in *King Lear*, his Richard II., King John, Brachvogel's Narziss, Tartuffe, Carl Moor, Carlos in *Clavigo* offer hundreds of opportunities to unfold his technical abilities. Every character possesses strength and spontaneity in its own way, and yet only in a few performances was I able to forget that Ernst Possart, the leading actor, was playing. In love parts he is as impossible as Sarah Bernhardt in Lady Macbeth, also in modern emotional plays I seldom saw him to advantage. His comedy character, half farce, half satire, like Don Lopez in Calderon's *Judge of Zalamea*, Tust in *Minna von Barnhelm* are original creations, but by no means satisfactory ones. Only some *rôles*, like his Rabbi Sichel in Erckmann-Chatrian's *Freund Fritz*, are praiseworthy exceptions; he attains in them almost the hearty, homely comicalness of Joe Jefferson. But in general his lighter parts are exaggerated to the utmost, every gesture seems to be made *à la* Robson and Crane, with the intention of having a comical effect. He has only to wrinkle his eyebrows, or to shrug his shoulders, and everybody laughs.

Such representations amuse for the moment, but his Nathan, or Teutonia (Torquato Tasso) are worthy to be remembered through life. Since I have seen his Manfred I boldly proclaim it the best recitation that can be heard on the stage. He recites it with the accompaniment

of Schumann's music; from the softest *piano* to the mightiest *forte* he moves with equal precision, in all different key-notes, accents, tempos, rythms, always the same beauty, power, richness, and purity of his voice. It seizes us like the melancholy songs of nightingales, fills our soul with awe like the sad murmuring of waves rushing against the shore, or the roaring of storms coming from volcanic depths.

And now, before I conclude, I must mention his famous Napoleon I. In that personation he is to me more than ever the incomprehensible artist who, like Henry Irving in his Charles II., out of a few outlines creates a human being, a portrait of unparalleled historical truth. Napoleon I., through and through, from top to toe, is the masterpiece of Possart's *technique*.

Thus Ernst Possart stands before us, known through all Europe, everywhere praised beyond measure, even those who find fault with him honoring in him the enthusiastic artist who improves the German language, and promotes the intellectual interests of his fellow men.

C. S. Hartmann.

HISTORY AND POETRY.

Three men seem real as living men we know:
  The Florentine, whose face, woe-worn and dark,
  Rossetti drew; the Norman duke, "so stark
Of arm that none but him might draw his bow;"
  And "gentle Shakespeare," though enshrouded so
  In his own thought, that some men cannot mark
  The soul his book reveals,—as when a lark
Sings from a cloud, unseen by all below.

  But still more real than these seem other three
Who never walked on earth: "Hamlet the Dane;"
The "noble Moor;" the cruel Scottish thane,
  Ambition's thrall. Can man's creations be
Greater than man,—the figments of his brain,
  Co-heirs with him of immortality?

Charles F. Johnson.

Open Court.

That's a question; how shall we try it?
—*The Comedy of Errors*, V, 1, 421.
In this I'll be impartial; be you judge
Of your own cause.
—*Measure for Measure*, V, 1, 166.

SHAKESPEARE IN THE HARVARD COLLEGE LIBRARY.

THE Shakespearian part of this library is simply a working collection of about 1000 volumes; but we have not included in the classification as announced, all those subsidiary books which Shakespearians talk of as making a Shakespeare library, such as the general run of cognate books of the Elizabethan era, the so-called allusion books, those of the sources, when not wholly Shakespearian, and collections of societies of all kinds, with Shakespearian matter mixed in with other subjects. These books, if added as in special Shakespearian libraries, might carry our number up to 1500 more or less.

We have fac simile of folio and quartos, but no original; nor indeed any rarities, not thinking it worth while to spend money for such while they were accessible so near at hand as the Boston Public Library. Except in cases of last resort, I imagine all Shakespeare questions can be compared with our collection, and we do not aim to do more. We have aimed at making an exhaustive collection of popular ballads — in the literary sense — with all cognate illustrations, and so far as Shakespearian study goes into this field, it cannot probably be pursued more advantageously anywhere else than here; but in the classifications of the library these are kept distinct from the Shakespeariana.

Yours, JUSTIN WINSOR.

Harvard College Library, Cambridge, Mass.

STAGE DIRECTIONS IN THE FIRST FOLIO.

To the Editor:—In the course of recent reading in Booth's Reprint of the Folio of 1623, I have happened to note the following instances of stage directions and actors' names carelessly left in the text. These examples of the reasonably established fact that many of the plays were reproduced from play-house copies are probably well known, but still it may be well to put them on record in Shakespeariana, and I wish to do so, also, in order to ask your readers to send you word of any additional instances they may have noticed, in order that a complete list may be collected of these cogent little arguments for the stage adventures instead of the Baconian supervision of the plays of William Shakespeare.

"Enter Gabriel," instead of "Enter a messenger." — Booth Reprint, page 486, column I; *3 Henry VI:* I, ii, 47. The part of the messenger, following, also has the name "*Gabriel*" prefixed. (The same mistake is followed in the Globe ed., *Gabr.* being prefixed to this speech.)

"Enter Sinklo and Humfrey with crosse-bowes," instead of "Enter two Keepers," etc.—Booth, 494, I; *3 Henry VI:* III, i. And thereafter, "*Sink*," "*Sin*," or "*Sinklo*," and "*Hum*," instead of "*First Keeper*" and "*Second Keep.*"

"Enter Prince, Leonato and Iacke Wilson," instead of "Enter Don Pedro," etc. — Booth, 107, II; *Much Ado:* II, iii, 38. Jack Wilson, it seems, took the part of Balthasar.

The names of the actors "*Cowley*" and "*Kemp*" appear throughout a scene instead of "*Dogberry* and "*Verges.*" — Booth, 116, II; *Much Ado,* IV. ii. Also, the part given "*Con*" (Conrade) in the Globe edition, line 175, is assigned in the Folio to "*Couley.*"

"*Sincklo*" is prefixed to the line spoken by "*A Player.*" —Booth, 209, I; *Taming of the Shrew:* I, i, 88.

The messenger's or servant's lines are given to "*Nicke*" instead of *Servant,*" "*Nicke*" probably indicating that the actor Nicholas Tooley took this part. — Booth, 218, II; *Taming of the Shrew:* III, i, 82.

The servants' names, it is curious to note, are most of them the

names of actors who played in Burbage's company. It is neither an important circumstance nor one that can be proved of more than likely occurrence, that the servants' names were taken from the actors' own; but, in a play of this farcical kind, possibly, at most, but carelessly touched up by Shakespeare's hand, and bearing marks of stage expediency everywhere, it would be quite in keeping if the mention of "Nathaniel's Coate" and "Gabrel's pumpes," of "Joseph, Nicholas, Phillip" and the rest betokened green room jests applicable to the actors; Gabriel, Nathaniel Field, Joseph Taylor, Nicholas Tooley, and Augustine Phillipps. William Slye's name, too, may have determined the tinker's, and his entrance into the company, the explanatory joke that Christophere was of the Slies that "came in with Richard [Burbage] Conqueror."

P. C. H.

Shakespeare Societies.

Such a holy witch
That he enchants societies into him;
Half all men's hearts are his. *Cymbeline*, I, vi, 166.

The Sunday Shakspere Society (established 1874) has for its President Dr. Frederick J. Furnivall. Its Vice-Presidents are Professor A. Bain, LL.D., H. H. Furness (Philadelphia), Mark H. Judge, A.R.I.B.A., Rev. C. Voysey, B.A.; Hon. Secretary and Treasurer, Miss E. Phipson, 5 Park Place, Upper Baker Street, N.W. Meetings for 1888 will be held at 6.30 P.M. at Dartmouth Chambers, 8 Theobald's Road, W.C.: February 19th, *Coriolanus;* March 18th, *Timon of Athens;* April 15th, *Tempest;* May 27th, *Cymbeline;* June 17th, *Winter's Tale;* October 21st, *Henry VIII;* November 18th, *Two Noble Kinsmen;* December 16th, *Edward III;*—1889, Jan. 20th, Annual meeting.

The Sunday Shakspere Society was formed to use the leisure of Sunday to study Shakspere's works in meetings of the Society's members, and, by lectures and publications, to promote the study of these marvels of genius among the people at large. The reading-parties are, as near as can be, conducted on the following plan: Meetings of the members are held on Sundays, when the plays are read in chronological order, each member casting a play in turn, and, after the play has been read, reading a short paper on the play's meanings, characteristics, etc., which is followed by a general discussion on the play.

The sum of half a crown constitutes membership, and is payable at the January meeting, but may be sent by P. O. or otherwise.

A resolution was passed at the annual meeting of January 15th 1888, that "the Sunday Shakspere Society should act in union with the National Sunday League, as far as regards its literary objects.' At the same meeting the President was asked to give his opinion on the theory that Bacon was the author of the plays. He began his remarks by expressing pleasure mingled with surprise that the Sunday Shakspere Society had continued so long. He thought that the plan it had adopted of studying the plays in the order in which they were written was of the greatest benefit, as it prevented the spread of false notions. With regard to the substitution of Bacon for Shakspere as author, it seemed to him that only people who knew nothing whatever of either writer could entertain such a notion. Mr. Spedding, the great authority on Bacon, and a considerable Shakesperian scholar, when asked his opinion on the subject, replied: "If you had proposed any body else,—Cecil, Raleigh,—there might have been some possibility of it; but Bacon was the last man in the world who should have been selected." Bacon's whole cast of mind was opposed to that of Shakspere. He was a man fully occupied in his practical life at court, and quite incapable of entertaining such passion of feeling as is shown in the Sonnets. People exaggerate the knowledge of Shakspere. They take up his latest dramas and ask how a country lad could write these things. But if they would read the plays chronologically, they would see how he began with frivolous work, and how he grew from

play to play in knowledge of life and dramatic power; thus they would realize how a young man with a highly sensitive nature and the power of entering into all men's characters could gradually rise. Shakspere's career is like that of every other intelligent man. Workingmen have started nearly all the great businesses in London. Then, again, it is impossible to fit the known dates of Shakespeare's plays with the dates of Bacon's life. The reason we know so little of the great dramatist's life is that he retired to the country so early. If Shakspere had stopped in London we should have had more plays and more biography.

The Natick (Mass.) Shakespeare Club wishes to be included in the fellowship of the Shakespeare Societies made public through Shakespeariana. This Club has been in active existence over ten years, and numbers twenty-six members. It is now reading the historical plays in chronological order, and the following programmes give an idea of its plan of work :—

King John.—Evening I: (1.) Shakespeare News, Miss Bigelow; (2.) Story of Play, Miss Wilson; (3.) Historical Setting of Play, Mr. Ripley; (4.) Act I, Outline, Relation to Play, Mrs. Peloubet; (5.) Reading, I, i, 182–220, Mr. Bigelow; (6.) General Discussion :—

Sources of Play.—Possible Historical Reasons for Shakespeare's Selection of King John.

Evening II: (1.) Shakespeare News, Miss Bigelow; (2.) Act II, Outline, Miss Hattie Bacon; (3.) English Possessions in France, Mrs. Peloubet; (4.) Character Study of John, Judge Bacon; (5.) Selected Readings from Gervinus, Coleridge, Dowden, or Schlegel, Mrs. Lincoln; (6.) Read lines 1–201, 516–598 (parts assigned); (7.) General Discussion :—

Characters of Philip, Falconbridge, and Blanch.

Evening III: (1.) Shakespeare News, Miss Bigelow; (2.) Act III, Outline, Miss Wood; (3.) Read Scenes iii and iv (parts assigned); (4.) Condition of the Church, as illustrated in this play, Dea. Wilson; (5.) Character Study of Constance, Mrs. Mulligan; (6.) Character Study of Eleanor, Mrs. Ella Wilson; (7.) General Discussion :—

Characters of Constance and Eleanor.

Evening IV: (1.) Shakespeare News, Miss Bigelow; (2.) Act IV, Outline, Mrs. Walcott; (3.) Read Scenes i and ii (parts assigned); (4.) Children of Shakespeare, Mrs. Bigelow; (5.) Every-day Life in England in Time of King John, Dr. Cook: (6.) Open Discussion.

Evening V: (1.) Shakespeare News, Miss Bigelow; (2.) Act V, Outline, Mrs. Morse; (3.) Read Scene vii (parts assigned); (4.) Magna Charta, Mr. Mulligan; (4.) Locate places mentioned in Play, Mr. Peloubet; (6.) General Discussion:—

Keynote of Play.—Quotations.

Richard II.—Evening I: Shakespeare News, Mrs. Cook; (2.) History from John to Richard, Mrs. Gale; (3.) Reading, I, i, ii, iii, 119–309 (parts assigned); (4.) Quiz on Text, conducted by Dr. Cook; (5.) Wager of Battel, Judge Bacon; (6.) General Discussion:—

Sources of Play.—Relation of Act I to Play as a whole.—Comparison of Richard and John.

Evening II: Editions of *Richard II*, Mrs. Cook; (2.) England, Politically and Socially, Mr. Bigelow; (3.) Reading, II, i, iii, 81–170, iv (parts assigned); (4.) Quiz on Text, conducted by Mrs. Peloubet; (5.) The John-of-Gaunt Family, Mrs. J. O. Wilson; (6.) General Discussion:—

Condition of Ireland in Richard's Time.

Evening III: (1.) Shakespeare News, Mrs. Cook; (2.) Reading, III, ii, iii, iv (parts assigned); (3.) Quiz on Text, conducted by Miss Abby Wood; (4.) Wyclif and the Lollards, Mrs. J. W. Bacon; (5.) General Discussion: Anachronisms.

Evening IV: (1.) Shakespeare News, Mrs. Cook; (2.) Westminster Hall: its History, Miss M. B. Bacon; (3.) Reading, IV, 107–333 (parts assigned); (4.) Quiz on Text, conducted by Miss N. Wilson; (5.) English Universities in Fourteenth Century, Miss Hattie Bacon; (6.) General Discussion:

Deposing of Richard, and Divine Right of Kings.

Evening V: (1.) Shakespeare News, Mrs. Cook; (2.) Windsor Castle, Mrs. Nichols; (3.) Reading, Act V, Scenes ii, iii, iv, v, 67–118, vi; (4.) Quiz on Text, conducted by Mr. Mulligan; (5.) Character Study of Richard, Dr. Peloubet; (6.) General Discussion:

Courtiers of Richard and their influence on him.—Quotations.

Henry IV.—Evening I: (1.) Shakespeare News, Mrs. Gale; (2.) Introductory Sketch, Dr. Cook; (3.) The Crusades and Henry's Vow, Mrs. E. Wilson; (4.) Reading, I, iii, 22–257 (parts assigned); (5.) Discussion, conducted by Mrs. Bigelow:—

Was Falstaff Oldcastle?

Evening II: (1.) Shakespeare News, Mrs. Gale; (2.) The Glendower Insurrection, Mrs. Walcott; (3.) Reading, Ballad of Chevy Chase, Miss Abby Wood; (4.) Reading, I, ii (parts assigned); (5.) Eastcheap: a Study of Tavern-life, Mr. Wilson.

Evening III: (1.) Shakespeare News, Mrs. Gale; (2.) Reading, II, iv, 105–343 (parts assigned); (3.) Character Study, Henry IV, Miss Wilson; (4.) Reading, Mock Rebuke, II, iii, 344–444,—Real Rebuke, III, ii (parts assigned); (5.) Comparison of Scenes Between Hotspur and Lady Percy, Brutus and Portia, Mrs. Peloubet.

Evening IV: (1.) Shakespeare News, Mrs. Gale; (2.) Battle of Shrewsbury, Mr. Bigelow; (3.) Reading, IV, iv (parts assigned); (4.) Places Mentioned in the Play, Miss Peloubet; (5.) Condition of the Common People, Judge Bacon.

Evening V: (1.) Shakespeare News, Mrs. Gale; (2.) Reading, Part 2, III, ii, 75–275; (3.) Shallow and Silence, Miss Kate Wood; (4.) Readings, Shakespeare on Sleep, III, i,—*Macbeth* II, ii, Mrs. Lincoln; (5.) Women of the Play: a Contrast of High and Low Life, Miss Bigelow.

Evening VI: Reading, IV, v; (2.) Jerusalem Chamber, Mrs. Mulligan; (3.) Character Study, Prince Henry, Mrs. Cook; (4.) Is Falstaff a Corrupter of Morals? Mr. Ripley, Mr. Mulligan; Discussion, Quotations.

The Drama.

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.
—Sonnet XLVII.

MADAME MODJESKA.

THE present season of Madame Modjeska is of especial interest, by virtue of her renewal of two of Shakespeare's plays but rarely seen to-day, and by reason of her approaching retirement from the stage. It is said to be her intention, after her coming trip to Europe, to bid farewell to public life and retire to her adopted home in the west. While it is to be regretted that an actress in the fullest possession of her powers should deprive the public of several years of pleasurable and profitable entertainment, we cannot help admiring her wise determination to retire in the ripeness of her powers, before her applauding audiences can witness any waning of her star. It is a wisdom that few possess. The stage has now too full a list of disabled veterans, pensioners on the public applause; and we cannot recall but with feelings of keenest regret the recent return for a season of that haggard ghost of the great Ristori hoarsely croaking out the lines of Lady Macbeth, and receiving, as a tribute to the past, an applause no longer deserved.

Madame Modjeska is still in her prime; a little mature for Juliet, perhaps, but retaining her intellectual grasp of her characters as fully as ever. Her Rosalind remains the most fascinating to be seen to-day. The special feature of her present season has been the revival of *Cymbeline* and *Measure for Measure*, which have not been seen since the days of Adelaide Neilson. These plays, together with *As You Like It*, *Romeo and Juliet*, and *Much Ado About Nothing*,

have formed the chief part of her repertoire, and have afforded rare opportunities for lovers of Shakespeare. Of all her representations that of *As You Like It* is by far the best, and her Rosalind ineffaceably stamps its image on the mind of the spectator, expelling at the moment all previous fancies and recommending itself at once as Shakespeare's own heroine. Modjeska's fitness for the representation of this character is apparent to all observers: that fascinating manner and rich, sympathetic voice which would render her pleasing and acceptable in the most trying and unsuitable role, so adapts her to this — Shakespeare's dearly loved heroine — that one is captivated at the outset, and leaves at the end with the sense of moral improvement which association with pure and lovely womanhood cannot fail to beget. If it is a tribute to art it is unconscious, for as Rosalind Modjeska's art is nowhere apparent. Hers is the highest form of art: the art that conceals itself; and let it be said to her credit that there is no dramatic artist living who is as free from what, in stage parlance, are called "points." Her representations are complete, and the unity of the whole is never sacrificed to score a point and elicit applause. So often as an actor delivers his lines with a view to their effect on the pit or gallery, he prostitutes his art to his own selfish ends, substitutes himself for the character he aims to represent, and so far loses his right to the name of actor. The even and rounded symmetry of Modjeska's representations denote a conscientiousness which we could wish was oftener to be found. The predominant characteristic of her Rosalind is tenderness. Others may be more mischievous and playful, gayer and lighter of heart, but none so tender. Well may the blunt Olando have been incited to love such a mistress at first sight, and been transformed at once from the reckless athlete into a sighing lover.

Modjeska's performance grows on the spectator, for on witnessing the first scenes with Celia and the victorious wrestler the depth of melancholy which marks her disposition, and which pervades all the gayety she can summon, calls attention to a disposition which becomes fully appreciated only in the light of consequent scenes. That burning intensity of her nature, which the development of her love

so beautifully displays in later scenes, leaves fully explained all that has gone before and indicates as fully the deep currents that lie beneath the poorly assumed mirth of her first scene. What can equal the infinite tenderness with which she murmurs:

O coz, — that thou didst know how many fathoms deep I am in love!

Mr. Plympton, who is her leading support, is a very acceptable Orlando, robust and manly. He delivers his lines with considerable elocutionary effect, which, however, is somewhat marred by his jerky monosyllabic manner of uttering occasional sentences. It seems to have become a traditional habit to applaud the "Seven Ages" and the speeches of old Adam. In the case of Madame Modjeska's company the tradition was faithfully observed, though unfortunately both were greatly undeserved. Old Adam's lines could scarcely have been delivered with less effect, while as Jaques, Mr. Vandenhoff has entirely misconceived the character, and has made it but a stalking horse for personal display. The "Seven Ages," as he spoke the lines, is a piece of declamation which had apparently so little connection with the rest of the play that it might have been just as appropriate in one scene as another. We felt as if it should have been introduced by the announcement — "Mr. Vandenhoff will now favor us with" etc., and we could almost fancy we heard a smack of satisfaction as he stepped back a few steps, as if to clear a space for the delivery of the lines. The overlarding of the lines with such display, and mimmicking the various ages depicted is more characteristic of a mountebank than the contemplative melancholy Jaques.

We could wish that Madame Modjeska had presented *Twelfth Night* in connection with *Cymbeline* and *As You Like It*, that the opportunity might have been afforded of closely comparing her assumption of the male character in widely different forms. Rosalind the "saucy page" has an irresistable charm, but we doubt not that her representation of the tender and sensitive nature of Viola would have fairly borne the most critical comparison. The qualities Modjeska possesses fit her equally well for both Rosalind and Viola.

As Isabel and Imogen, in *Measure for Measure* and *Cymbeline*, it is Modjeska's fair and lovely womanhood that charms. And this,

indeed, is more than art. It is subjective, and emanates from a pure and elevated character, giving to her bearing a naturalness and to many of her actions a spontaneity which no art can entirely affect. As tenderness is the keynote of her Rosalind, spotless purity and incorruptibility are the marked characteristics — as they should be — of her Imogen.

Through those most trying and delicate situations of the first two acts the pure innocence of Imogen, so nobly embodied by Madame Modjeska, pervading in spirit the scenes from which she is absent, is all that saves a representation of this play from indecency. The action of both Mr. Plympton and Mr. Vandenhoff is conscientious and thorough, and denotes a laudable effort to make the best of two strongly depicted and very trying characters — an effort attended with considerable success, for their scenes together are acted with great force and spirit. We cannot close a notice of this play without an expression of wonder at the second scene of the fourth act. What can equal in novelty the dramatic position of that scene! Imogen embracing, and mourning over the body of a beheaded man clothed in the garments of her husband, supposing him to be indeed her Leonatus, but who is in reality Cloten, the Queen's son, whose insulting advances she has scornfully repelled but a short time before.

Modjeska's representation of *Romeo and Juliet* is in many respects disappointing. It shows her company at its very worst, and the scenic properties, which are none of the best in any of her present representations, are here almost intolerable. If any play of Shakespeare's requires proper and handsome stage setting, it is *Romeo and Juliet.* The least suggestion of stage artifice, the least hitch or impropriety in scenic arrangements, and the romantic idealism — the soul of the play — is lost. It may, therefore, be imagined how disillusionary to the spectator is the presence of a large scenic tree in the garden of the Capulets which had done service on the wild lands of early Britain but a few nights before in the performance of *Cymbeline,* and had appeared likewise in *As You Like It* and *Measure for Measure.* But this is the least of the scenic imperfections, and without particularizing, it is only just to say that few artists could

have placed the play on the stage with such setting and escaped universal censure. Madame Modjeska's Juliet is sweet, gentle, and engaging, but her style is somewhat mature for the character. She is not an ideal Juliet, and in few of her characters does her art become so apparent as it does here. That it does so appear is a sort of tacit admission that her own identity is not so easily sunk in that of Juliet. Modjeska presents a *living* Rosalind; she but *acts* Juliet. Her greatest scene is that of taking the drug which is to render her unconscious. Generally speaking, it may be said that where the stronger feelings of sorrow and pain are to be depicted she is in thorough command of the situation — the more womanly phases of Juliet's character are made prominent, the girlish nature is not fully sustained. So the balcony scene is disappointing more by the reason of the absence of some subtile spirit which we would like to have seen there, but which being absent we cannot well describe, than by reason of anything present, for her manner is, as in all her characters, graceful and fascinating.

Mr. Plympton does not appear to advantage in any scene. His style is too rude and wanting in refinement for an ideal Romeo. There is a suggestion of animal nature which, however appropriate to the character of Leonatus, unfits him for impersonating the graceful and elegantly romantic Romeo.

We sincerely hope that on her return from her projected European trip Madame Modjeska's farewell representations will be attended with the invaluable accompaniments of good support and adequate stage setting, that nothing may mar the last appearances of an actress who has so endeared herself to the American public by her finished artistic skill and the inestimable qualities of her own personal character.

W. D. M.

New York, Feb. 1888.

Farewell of Daly's Company.—During the seventy-nine consecutive performances, this season, of the Daly company's excellent revival of *A Midsummer Night's Dream*, the representations have grown both in the elaboration of skill in special parts and in general coherence and strength. The applause of the crowded house that, on

April 7th, greeted the closing night of the piece should serve not only to approve its full measure of success here but also to argue the continuance of that success in the land of Shakespeare. The subjoined epilogue, written for this occasion by Mr. Edgar Fawcett, was spoken with capital effect at the close of the evening.

Theseus.—This looks as if you all had been conspiring
Against my late commands about retiring.
On tough tradition what bold fool would break spear,
By thus absurdly amplifying Shakespeare?
Hippolita.—No modern scribes can in their wildest flights dream
Of giving six acts to Midsummer Night's Dream.
Lysander.—Your truth such verdict it were rash to stake on.
What of some new-found version by Lord Bacon?
Hermia.—Bacon? Oh, no! Our play has gone so bonnily
Why should we change it!
Bottom.— Ask Ignatius Donnelly.
No doubt he'll give some cryptogramic reason
Why our sixth act is not an act of treason.
Quince.—Nay, as we've much more than mere suspicion
It's but an act of . . . grateful recognition.
(*Motions towards audience.*)
Flute.—You make us ladies our quaint robes feel shy in
They're not the proper ones to say good-bye in!
Snug.—What of us men, like fancy-clad carousers?
No swallow-tails, white ties, or evening trousers?
Demetrius.—Our friends at this will surely not be staggered;
They know we're old as . . . "She," by Rider Haggard,
All fresh from Athens, twice a thousand years back,
And——
Helena.—Jest away! It helps to keep the tears back!
These garbs we wear though Greek enough you find them
Hide Yankeeland in every heart behind them!
That word "farewell," howe'er our speech convey it,
Seems more American the more we say it!
Each year more bounteous in our memory's garden
Grow friendship's fair forget-me-nots! . . .
Demetrius.— 'Beg pardon.
Your metaphor's a picturesque one, surely;
But don't you speak it somewhat prematurely?
I hate objections by the ears to drag on,
But . . .
Bottom.—Is it yet quite time to bring the "tag" on?

You know a quorum's not a full convention.
Helena.—Forgive! . . . Forgive my dull misapprehension!
That I, their loyal and devout well-wisher,
Recalled not Mrs. Gilbert, Mr. Fisher.
Hippolita — One more!
Theseus.— Yes, one 'twere strange of us to slight so!
Demetrius.— Bless me if I know whom.
Helena.— Our governor!
Demetrius.— Quite so.
Bottom.—True! He whose care has given his name to
The Augustin age we all owe thrift and fame to!
Who's monthly, weekly, yes, even daily near us—
Demetrius.—Don't pun upon his name! He'll overhear us!
Bottom.—Good heavens! Why don't some of you prevent it?
Goose that I was!
Demetrius. (pointing L).—He's here, now to resent it.
(*Enter Mr. Daly, leading in Mrs. Gilbert and Mr. Fisher*).
Mrs. Gilbert.—You see! The Governor's heard your conversation!—
Mr. Fisher.—And positively boils with indignation!
Mrs. Gilbert.—Still, don't look scared, as though you meant dispersal.
He'll save all scoldings for our next rehearsal.
Mr. Daly (to audience).—Bearded, like Douglas in his hall, I tender
This once, my managerial surrender!
My talents, though you praise them or deplore them,
Are powers behind the scenes but not before them.
Old Nero wished the entire great Roman nation
Had but one head, to meet decapitation!
We wish the indulgent throng we now apply to
Had but one hand our clasp might say Good-bye to!

MADAME MODJESKA'S REASONS FOR STATE-SUPPORTED THEATRES.

THERE ought to be state-supported theatres where good plays would be properly produced, for the reason that it is against human nature to expect a manager to lose money, as he generally will do, in striving to educate the taste of the public. The newspapers can do much towards forming a taste for worthy plays, and if they made a united effort against the dramatic trash we see on the boards, it would soon cease to be popular. The fact is that the American people work too

hard. They work so hard that they do not seem to have time to enjoy the theatre in an artistic way—they seem rather to seek it when they are jaded and tired out with work, simply for relaxation. Hence these boisterous, frivolous plays find favor and a really good moral play will not draw the crowd. . . . As to the stage itself, there is less evil among actors than people suppose. It is dangerous for an excitable young girl, not surrounded by proper influences, to be trained for such a life. But a person of strong character would be as safe there as in many other positions. The weak-minded, foolish, sentimental young woman is just as liable to meet with disaster from the influences surrounding mercantile, manufacturing, or office life as she is on the stage. The life of the ambitious, conscientious actress is full of hard work. No sooner has she adopted one style of acting with one manager than she may be obliged to join another company and there receive an entirely different style of training. And this is another thing that retards the artistic progress of the drama. The uncertainty of actors having employment is another reason why we should have state-supported theatres. A manager employs a company of twelve persons. After a while he produces another play in which only six are required; he discharges half of his company, and they drift away to one place and another seeking employment. Playing in different styles of plays is not bad for the actor; it develops his genius; but the uncertainty of employment is demoralizing. If he knew he would be regularly attached to a theatre for a long period of time, he would take greater pride in his work, he would have his family near him, and he would try to advance steadily in his art. Hence state-supported theatres would be good for both the public and the actors.—Modjeska.

The Wallack Testimonial.—A most notable Shakespearian event is now in course of preparation. The performance of *Hamlet* to be given in New York, on May 21st, is of such unexampled excellence of cast that it should call for the pilgrimage of Shakespearians to New York as to a temple of homage where will be celebratld fitly the 324th anniversary of the life of the world's poet.

The following letters will tell the story of this extraordinary event so far as news of it has yet reached us:—

THE FIRST MOVE.

New York, March 19, 1888.

DEAR MR. WALLACK:

We are very anxious to testify in some special manner our regard for the manager and artist who, for more than a quarter of a century, has been the leader and chief of our guild. A year ago we proposed that you permit us to inaugurate some public demonstration in your honor, but you did not seem to think it timely. We feel now like insisting upon your acceptance of the expression of your regard which we are sure that all your managerial co-laborers, your professional brethren, your journalistic admirers, and your social friends are but waiting for a word from you to utter, in the fulness of their hearts. We have thought of some exceptional play with a unique cast, as giving the most fitting outlet for this sentiment, and as affording the best opportunity to unite every element of friendly interest in your behalf, and we now beg that you will favorably consider the spirit in which we urge your present acceptance of our proposal. We also beg of you an early reply, in order that we may fix a date within the limits of the present season for the contemplated performance.

AUGUSTIN DALY,
A. M. PALMER.

LESTER WALLACK'S ACCEPTANCE.

213 *West Twenty-fourth Street, March* 24, 1888.

DEAR MR. DALY—DEAR MR. PALMER:

The reception of your letter of the 19th is the most valued and gratifying incident of a long and somewhat eventful professional life. You ask me to favorably consider the spirit in which you urge my acceptance of your proposal. All I can say is that the spirit and the tone of the letter are so kind, so considerate, so flattering that I should deem it ungracious in me did I make any reply but one of willing and grateful acceptance. Need I add that, coming as it does from old friends and fellow-managers, it has a double value. One thing I would suggest: If you could point out in the disposing of the pecuniary result some way by which I could adequately convey my feeling that my chief and by far my greatest gratification is the honor conferred upon me, I should take a still greater pride in accepting it. Believe me most truly and sincerely yours,

LESTER WALLACK.

BOOTH AND BARRETT'S CO-OPERATION.

Denver, Col., April 2, 1888.

MESSRS. AUGUSTIN DALY and A. M. PALMER,

SIRS: We have copies of your correspondence with Mr. Wallack

regarding the marks of respect which it is intended to offer him, as arranged when we met in New York in January. We again assure yourselves and Mr. Wallack of our sincere anxiety to do all in our power to make the event worthy of the public indorsement. The selection of *Hamlet* as the play will be agreeable to us, as we understand it to be to Mr. Jefferson, whose eagerness to assist was shown when the plan was broached in January. Mr. Booth will play Hamlet, I will play Laertes, and we hear with pleasure that Mme. Modjeska and Mrs. Bowers have severally consented to play Ophelia and the Queen, Mr. Jefferson being First Grave-Digger. Mr. John Lane, of our company, will play the First Actor.

We would suggest that the night selected be May 21st, at which time our cast can be best obtained. With certain assurance of the success of the testimonial, in view of the claims of Mr. Wallack, the services of the management, and the attractiveness of the cast, we are faithfully yours,

EDWIN BOOTH,
LAWRENCE BARRETT.

THE CAST.

The selection of the play being determined, it devolved upon Messrs. Daly and Palmer to fill up the cast as far as practicable. The following is the result of their labor :—

Hamlet	Edwin Booth
Laertes	Lawrence Barrett
Ghost	G. W. Couldock
King	Frank Mayo
Horatio	—— ——
Polonius	John Gilbert
First Grave-Digger	Joseph Jefferson
Second Grave-Digger	W. J. Florence
Rosencranz	Lawrence Hanley
Guildenstern	Charles Hanford
Marcellus	Steele Mackaye
Bernardo	Louis Massen
Osric	—— ——
Priest	Harry Edwards
First Actor	John Lane
Second Actor	Robert Hilliard
Ophelia	Mme. Modjeska
Queen	Mrs. D. P. Bowers
Player Queen	Rose Coghlan

Ladies and gentlemen in court scene by members of the theatrical profession and Herman & Conried's German company.

Hamlet will be put upon the stage on this occasion, it is said, with as much care and attention to detail in scenery and costumes as if it were intended for a long run, so that the performance will be a notable one.

The prices for seats and admission have not yet been determined, but it is thought they will range from $2 to $10 each. The private boxes will be disposed of at auction.

Reviews.

> Observations,
> Which with experimental seal doth warrant
> The tenour of my book.
> —*Much Ado About Nothing*, IV, 1, 166.

The Henry Irving Shakespeare. The Works of William Shakespeare, edited by Henry Irving and Frank A. Marshall. With notes and introductions to each play by F. A. Marshall and other Shakespearian scholars, and numerous illustrations to each play by Gordon Browne. Volume II. New York: Scribner & Welford. 1888.

III.

As THE second volume of this edition has now been issued, it is but equitable to bespeak certain characteristics which the initial publication precluded us from doing. We refer, first of all, to the tables of once-used words, these being features that have "a very interesting bearing in regard to the language used by Shakespeare and the literature with which his mind was imbued at various periods of his career." Professor James D. Butler a few years ago compiled statistics upon these *Απαξ λεγόμενα*, but confined his studies to the letters A and M; Mr. Marshall, by classifying them under the respective plays to which they belong, has greatly improved upon his predecessor's researches, and, what is of infinitely more value, he has demonstrated that once-

used words can no longer be taken into consideration in discriminating between spurious, doubtful, and genuine plays. The following table will reveal the results of these investigations, the once-used words numbering in—

Love's Labour's Lost	219
Comedy of Errors	88
Two Gentlemen of Verona	80
Romeo and Juliet	188
1 *Henry VI.*	138
2 *Henry VI.*	149
3 *Henry VI.*	118
Taming of the Shrew	142
A Midsummer-Night's Dream	146
Richard II.	139

It appears, then, that, contrary to what we would expect, two unquestionably genuine plays, *The Comedy of Errors* and *The Two Gentlemen of Verona*, fall far below the average; hence, any conjecture founded upon once-used words must be based upon their non-occurrence rather than their presence, which is an absurdity. We presuppose, of course, that no one will uphold Mr. Richard Simpson's theory of joint-work by Ben Jonson, which that gentleman advanced because Jonson satirizes Marston in *The Poetaster* (v, 1), for inventing "strange words."

It is impossible, of course, to criticise minutely these lengthy tables, simply because space forbids; it should be observed, however, that Mrs. Cowden Clarke's *Concordance* cannot be utilized as a basis upon which to count, for Mr. Marshall's enumeration falls far below the *Concordance* list, and he is in all probability more correct. The decrease is readily accounted for, as all proper names, classical and other quotations from foreign languages, etc., are not tabulated; on the other hand, the *Concordance* is likely to mislead, as the following examples will illustrate. In *Romeo and Juliet*, I, iv, we find—

> Her whip of cricket's bone; the lash, of film,

and the word "lash," as Professor Butler has observed, is nowhere else employed in the sense of the thong or cord of a whip. Again,

in *The Taming of the Shrew*, I, ii, the word "wish" in the sense of "to commend" is twice used, but as Dr. Abbott has pointed out, it is found in no other place. Here, then, are words omitted by Mr. Marshall, and if he consults the *Transactions of the New Shakspere Society* for 1874 (pp. 89–93, 98–100, 113, 114, 121–3, 359, etc.), he will find material for his future volumes which may be both of interest and value. His omissions are due, probably to the use of the *Concordance*, but his work, as we said before, is so great an improvement upon his predecessors, that the student is truly thankful to him.

A second feature of this edition is the arrangement adopted, said arrangement being an attempt to print the plays in their chronological order. In this, however, we think the editor has made a complete failure; for, as the plays are conjectured to follow each other according to the table above printed, the reader can see at a glance that *Richard II* is allotted a position after *Romeo and Juliet*, that *Love's Labour's Lost* precedes *The Two Gentlemen of Verona*, etc., etc. Of course the precise years of composition of these plays will probably never be determined, but Mr. Marshall has adopted an arrangement so greatly at variance with the ones usually upheld, that we fear he will subject himself to extensive criticism.

Of the new emendations adopted we shall have more to say upon the completion of another volume.

Shakespeare and Chaucer examinations; edited, with some remarks on the class-room study of Shakespeare, by Wm. Taylor Thom. Boston: Ginn & Co. 1888.

THE aim of this little book is to encourage the study of Shakespeare in schools, especially in schools for girls. To show that this can successfully be done, this earnest and enthusiastic teacher boldly devotes the bulk of his volume to the work that has been done by some of his pupils. Six examination papers on the plays of Shakespeare, one on Chaucer, and an essay on Womanhood in Chaucer, Shakespeare and Tennyson (all by young ladies), are given. The questions are textual, philological, historic, and æsthetic, and the writ-

ten answers are wonderfully good, in their exhibit of careful and thoughtful study, of knowledge acquired, and of originality in expression. The editor in his essay on class-room study advocates a practical, non-æsthetic method of study as preliminary to the æsthetic appreciation of the characters. His directions are quite minute and simple for the guidance of teachers or students, and for club-members. The Chaucer examination shows the successful application of his plan to the study of the old poet. The book will be exceedingly useful to members of Shakespeare clubs.

Hamlet and Faust. Von Karl Knortz. Zurich: J. Schabelitz. 1888.

In a pamphlet of about sixty pages Mr. Knortz discusses the development of the Hamlet saga, the age of Hamlet, the conjectures respecting the insanity of Ophelia, etc., his object being, as he states,

die ziemlich allgemein adoptirten Resultate dieser Spezialuntersuchungen in populärer Sprache mitzutheilen und so es dem gröszeren, genieszenden Publikum zu erleichtern, eich eine vorurtheilsfreie Meinung über das Hauptwerk Shakespeare's zu bilden.

The second essay relates to the Faust legend, and, though necessarily more condensed than the treatises of Delius and Hedderwick, it is nevertheless interesting, presenting as it does the various theories in a condensed form. There are some careless misprints, *e.g.*, "Johnson" for "Jonson," "Come lide with me" (p. 54) for "Come bide with me," etc.

The Mermaid Series. The Best Plays of the Old Dramatists. Thomas Dekker, with an introduction by Ernest Rhys. London: Vizetelly & Co. 1888.

It is unfortunate that but a single volume of this series is devoted to Dekker. It seems scarcely just to dismiss with specimens of only five plays a man who produced wholly, or in part at least, thirty, and was, moreover, one of the most indefatigable pamphleteers of his day. *The Shoemaker's Holiday*, both parts of *The Honest Whore*, *Old Fortunatus*, and *The Witch of Edmonton*, are the plays edited by Mr.

Rhys, and he has prefaced them with a scholarly introduction. *Northward Hoe* (printed in 1607, but probably written as early as 1601), may find a place in the volume devoted to Webster, but *Satiromastix*, especially interesting on account of its Shakespearian allusions, is evidently not to be reprinted. The work contains as a frontispiece a view of the old Fortune playhouse, the editor probably not being aware that there is a rude wood-cut portrait of Dekker on the title-page of *Dekker his Dreame* (1620).

The Comedy of A Midsummer Night's Dream, written by William Shakespeare, and arranged for representation at Daly's Theatre, by Augustin Daly. Privately printed. 1888.

Mr. Daly supplements his privately printed edition of *The Merry Wives* and *The Shrew* with the present neatly printed *brochure* of about eighty pages. The work contains a preface by William Winter, whose remarks about the date of the play contain nothing that is new, but who on the other hand presents us with an excellently condensed stage-history of the comedy. Fac-simile title-pages of the Roberts and Fisher Quartos are inserted, and the cast of the Old Park Theatre in 1826 is also added. Mr. Daly, when he arranged this play for representation did not possess Mr. Henry Irving's version, as the latter was not yet published; it is, however, interesting to note that the two managers coincide most remarkably so far as the omitted portions are concerned, each of them having stricken out less than four hundred lines. Mr. Daly naturally expunges the coarseness which probably delighted the Elizabethan audiences; he carefully discards much of the quarrel scene between the two maidens in the forest, and he likewise expurgates the allusions to Hermia's short stature. Occasional transpositions of scenes occur but these have been made simply for scenic effect and are not inconsistent with the original text.

Index Volume to the works of William Shakespeare. Ideal Edition. Giving Titles, Characters, Glossary, First Lines, and Quotations. New York. Alden. 1888.

THIS BOOK is the supplementary volume of the Ideal Edition published last year. It is a combining in one alphabetical order of arrangement, of the glossary made by W. A. Wright for the Victoria Edition published by Macmillan in 1887, and the Dictionary of Titles, First Lines, Characters, Subjects, and Quotations, made by Mr. C. A. Durfee for the *Poetical Concordance to the principal Poets of the World*, first issued in 1883. It is neatly printed in duodecimo size, and its cheapness (50 cents) places it within the reach of all.

MR. GERALD MASSEY sends us the following, which we cheerfully print:—

My work on the "Secret Drama of Shakspeare's Sonnets, with Sketches of his Private Friends, and of his own Life and Character," first published in the year 1866, the Second Edition of which was issued, with a Supplement, for Subscribers in 1872, has now been out of print these fifteen years. It is frequently enquired for; and is very rarely to be found in the catalogues of second-hand booksellers. Therefore I am about to reproduce the work. It will be re-cast, and re-written where necessary, as the work can now be more definitely done. Errors must be confessed, and corrected. The new volume will be on lines similar to those of the earlier one, accentuated in many of the details, but modified in others. There will be something new and more decisive to say concerning both sets of the Sonnets, which I call the Southampton and Herbert series; and not without reason or warrant will the Comparative method be pushed much farther than before. The work will be written up to date in the light of the latest knowledge. The most recent data, the latest results of Shakespearian Siftings, will be utilised; and something will have to be said concerning the current Baconian Craze, which was no doubt foreseen by the Great Humorist when he wrote, "*A most fine figure! To prove you a Cypher.*" It is my aim to fight one last battle on this field for what I maintain to be the cause of truth and right; to entrust a final answer on the Sonnet question to the types of John Guttenberg, and leave in his safe keeping a plea that shall be heard hereafter, as a permanent memorial of the writer's love and admiration for Shakespeare the Poet and Man. After twenty years the ground is felt to be firmer underfoot. The building will have a more concrete base. I am enabled to give a closer clinch to my conclusions, and, as I think, complete my case. Necessarily the book must be large, 700 or 800 pp. The price will be One Guinea.

ALBERT R. FREY.

Miscellany.

To knit again
This scattered corn into one mutual sheaf.
—*Titus Andronicus*, V, iii, 70.

MACREADY AND KEMBLE IN "KING JOHN."—Macready's fearful whisper—when, having placed his mouth close to Hubert's ear, and dropping his half-hearted hints of his desire for Arthur's death, he throws off the mask, and in two words, "the grave," makes his wish unmistakable—was terrific: the two words were uttered in a whisper that could be heard at the back of Drury Lane gallery, and the effect was tremendous. You felt as if you were assisting at a terrible crime. The grace and gallantry of Falconbridge, as Charles Kemble acted the character, were unapproachably delightful, and of the tone in which he repeated again and again to Austria, "And hang a calf-skin on those recreant limbs" no description can give an idea. Then his swagger into Angiers, after the famous scene which leads to the surrender of the town! I can see him now, as, with the elegant saunter appropriate to the character, he disappears under the portcullis, and the place being new to him, looks to the right and left with the insolence of a conqueror.—*My Autobiography and Reminiscences W. P. Frith, R. A.*

SHAKESPEARE A READER OF THE BIBLE.—Mr. Pope said of Theobald's edition, that he illustrated Shakespeare by such reading as was never read: Mr. Steevens's edition confirms the propriety of Theobald's method. But while editors have been searching into uncommon books of those times for explanations of their favorite poet, it

is rather odd that they have so little searched into a common one; and supposed that Shakespeare never either read his Bible, or sung the psalms of Sternhold. I think several proofs may be produced that, although a wicked player, he sometimes read godly books, as well as romances; and gleaned from them several expressions and ideas, which, although varied in their application by his creative powers, still retain sufficient mark of their origin to point out whence they descended; and sometimes assist to determine his meaning where it is otherwise ambiguous. For instance, Puck, in *Midsummer-Night's Dream*, thus describes midnight:

> Now the *hungry lion roars*,
> And the wolf behowls the moon, etc.

But can we think that, among this assemblage of familiar circumstances attending midnight, either in England or in its neighboring kingdoms, Shakespeare would ever have thought of intermixing that exotic idea of the *hungry lion roaring*, which can be heard no nearer than in the deserts of Africa, unless he had read in the 104th Psalm, "Thou makest darkness that it may be night, wherein all the beasts of the forests do move; the lions, roaring after their prey, do seek their meat from God."

Again, in the 53d Psalm Sternhold has these lines:

> Why doth thy mind yet still devise
> Such wicked wiles to warp?
> Thy tongue untrue in forging lies
> Is like a razor sharp?

And Shakespeare has preserved not only the rhyme, but as many of the ideas as suited his purpose; yet I think he uses *warp* in a different sense from master Sternhold,

> Though thou the waters warp,
> Thy sting is not so sharp,
> As friends remembered not.

Many other passages of the like nature may be produced; I shall mention only one, as it confirms the illustration of Mr. Steevens, and would have led all others (as it has done myself) to the same meaning, if it had occurred to their thoughts. Othello says,

It is the cause, the cause—my soul!
Let me not name it to you, ye chaste stars;
It is the cause——

This Johnson explains, "It is not the *action* which shocks me, but it is the *cause*, my soul!" Steevens more properly observes "that Othello seems to be seeking his justification of the action, by representing to himself the cause, *i. e.*, the greatness of the provocation he had received." No one can doubt that this was his meaning, nay, still further, that he even considers himself at this instant obliged in justice to do this act; if it be considered that Shakespeare seems to have had the following verse in the 2th chapter of Jeremiah in view, "They overpass the deeds of the wicked; they judge not *the cause, the cause* of the fatherless—shall not *my soul* be avenged on such a nation as this?" In imitation of this the poet meant, if his interrupted expressions were completed, to say, "It is the cause, the cause *of virtue and chastity which I am going to maintain*; my soul! *this is the offence which thou hast to avenge;* but let me not name the offence to you, ye chaste stars; it is the cause *of chastity*—and she must die, else she'll betray more men. *Justice demands it from me.—The Gentleman's Magazine; March 1774.*

Banquo's Ghost.—Up to Garrick's time the explicit stage direction, "The Ghost of Banquo rises and sits in Macbeth's place," had been religiously obeyed, and the effect plainly rendered before the eyes of the audience. Since that, opinion has been divided, as the actor, misled by the commentators, appears to think he has the option of playing the scene either in the original manner or according to the tenets of modern philosophy. This is a huge mistake; Shakespeare does not lend himself to modern methods of illustration, as we can very plainly see, by the ill done in lavishing excessive scenic detail upon a drama, essentially one of the vaguest background. Phelps at Sadler's Wells (May, 1844), and Charles Kean at the Princess's, (February, 1853), wise in their generation, stuck lovingly to the Shakespearian mandate. In Kean's revival the method pursued in the mounting of the banquet scene was generally considered materially to augment the

effect. The rudely-garbed roysterers feasting at the table were set off at the front and sides by a series of arch-supporting columns, attached to which were the torches, whose unearthly flickerings gave the scene its necessary weirdness. The ghost of Banquo made its first appearance through an aperture in a table in the background, situated beneath a balcony of minstrels; subsequently one of the more prominent pillars became transparent and revealed the shade in its interior. Wrote a contemporary: "The effect of the apparition is perfectly novel, as far as our experience of stage matters extends, and has evidently been inspired by a poetical feeling. There is something more than mere melodramatic mechanism in the invention and contrivance of such an incident. The dazzling illumination of the head avoids much that is unpleasant in the usual representation of the gashes on the brow, and preserves the sublimity and terror proper to a supernatural appearance. It is altogether in taste."—*The Gentleman's Magazine.*

Peter Cunningham's Forgeries.—In 1842, Mr. Peter Cunningham, a clerk in the Audit Office, Somerset House, of some literary and antiquarian acquirements, edited a volume entitled "Extracts from the Accounts of the Revels at Court in the reigns of Queen Elizabeth and King James I., from the Account Books of the Masters and Yeomen." This volume was published by the Shakespeare Society. The Council of the Society did not assume any responsibility for the opinions expressed in the works it published; but it was, and considered itself to be, responsible for the genuineness of what it gave its members for their fees. Mr. Cunningham's book was a reprint of the accounts and expenditures of the royal privy purse for masks, revels, plays, and interludes at court, from the year 1517 to the year 1612. The particularity of the entries in the account books, and the fact that "they extended over the time which is known as the Elizabethan period of our drama, made this volume one of much interest to every lover and student of Elizabethan drama and literature. But two of the little account books which Mr. Cunningham republished contained four pages which excited more interest than all the rest put together. For on the three pages of the book for 1604-5 were records of the per-

formance at the palace, 'by his majesties plaiers,' of these plays among others:—'*The Moor of Venis*,' '*A play of the Merry Wives of Windsor*,' '*A play called Mesur for Mesur*,' '*The play of Error*,' '*A play of Love's Labours Lost*,' '*Henry the Fift*,' '*A play of the Merchant of Venis*,' and in the margin, which professed to give the names of the "poets wch mayd the plaies" these were said to have been written by 'Shaxberd.' In another account—that for 1611-12—a play called '*The Tempest*,' was recorded as having been performed on Hallowmass night, and one called '*Ye Winter's Night Tayle*,' as having been performed on the 5th of November. Contemporary record as to Shakespeare and his works is so rare that these were accepted as of no small value, not the least part of which was that they were of service in determining the date of the production of some of Shakespeare's plays, as to which we have no direct evidence; and for twenty-five years this part of Mr. Cunningham's reprint of the "Accounts of the Revels at Court" was accepted without question as authority by Shakespearian scholars. The story of the book had passed out of mind, though not out of memory, when, in the summer of 1858, an oldish, broken-down man appeared at the British Museum and offered for sale a MS. volume which contained, he said, records of much value about the early English drama, and which "his friend, Mr. Collier, said was worth sixty guineas." This man was Peter Cunningham, and the volume was one of the "Revels Accounts," which contain the record of the performance of nine plays by "Shaxberd." The volume was retained for examination before purchase, when it was found to be public property, and was, of course, held as such. So interesting a volume attracted the attention of experts at the audit offices, and they very soon discovered that although the book was genuine, that part of it which was of greater interest than the rest, the leaves containing the record of the performance of Shakespeare's plays, was a forgery from beginning to end. Sir Thomas Duffus Hardy, of the Rolls Court, so pronounced it, and so did the Rev. Alexander Dyce and Mr. Halliwell-Phillipps, although they had founded part of their editorial labors upon it. As to the part of the books, the accounts of 1611-12, in which *The Tempest* and *A Winter's Tale* are mentioned, there appears

to have been some doubt. The Audit Office and Sir Thomas Duffus Hardy held it to be forged, but other experts as genuine. It is to be remarked that some important entries of the first specified part were made upon two leaves lying loose in the volume, and that these leaves, and these only of all the volume, had in the margin the names of the writers. There were other writings in the margin, generally mere index words for convenience of reference, but here only in the course of thirteen books, which, when put into print, make 226 octavo pages, was the name of the author of a play, mask, or interlude given. This circumstance in itself, of which no notice seems to have been taken at the time of the book's publication, creates doubt as to the genuineness of the pages, but when it is found that they are loose and were never bound into the volume, that they are spurious is certain. The evidence of the writing itself, however, is that which is confidently relied upon, and appeals to anyone familiar with old manuscripts. Mr. Cunningham made many inconsistent statements to the British Museum authorities, and these (as well as his having in his possession public property) led to the full discovery of his fraud. He had allowed himself in a long course of years to sink into a condition making this want of memory shown by him less surprising.—*E. H. Hathaway, in Stratford-on-Avon Herald.*

The Stratford Documents. — It appears that the documents described (see March number, p. 147) as just having been unearthed in the Guildhall at Stratford-on-Avon were not found in so secret a nook as the first news led one to suppose. They were found in a neglected but not unknown upper chamber, and though it may be true, as the Birmingham *Mail* puts it, that "not more than a dozen people in Stratford knew of the existence" of this lumber room, Mr. Halliwell-Phillipps knew of the room well enough, and also of the full Shakespearian worth of the papers therein, which were indeed actually included in that indefatigable scholars "Calendar of Documents." The proposed alterations of the Guildhall to fit it for Mr. R. S. de C. Laffan's prospering and enlarging school, concern the Shakespearian world very directly however, and it

will beg to be assured that due caution will be exercised in any alterations made at the old Guildhall, in order that nothing of an historical or Shakespearian interest may be destroyed.

HAMLET AND TASSO.—While recently studying the life of the Italian poet Tasso, as written by various biographers, a conjecture has risen in my mind which, if well founded, lets us look more closely into his great mind, to walk by his side in thought, than which we could ask few higher privileges.

Torquato Tasso and the Hamlet of Shakespeare differ in some respects but have much in common. Did Shakespeare have Tasso's personal character in his thoughts when he gave Hamlet to the world? I cannot help thinking that he did.

Tasso died in 1595; the play of *Hamlet* appeared in 1597, two years after. At that time the story of Tasso's strange life was a subject of interest and discussion in all parts of Europe; the question of his real or feigned madness was disputed then as it is to-day.

Was Tasso in love with Leonora d'Este and did she return his affection? Was he sane at all times or wholly or partially mad? These questions were among the topics of the day at the very time that Shakespeare was writing of Hamlet whose sanity (like Tasso's) will always be questioned; whose honest love for Ophelia proved unfortunate for both, and is even denied by some commentators; and whose ghostly father corresponds, in a measure, with Tasso's spiritual visitor. Could Shakespeare with his vast interest in all that went on around him, his receptivity, and his keen study of human nature have written *Hamlet* without a thought of Tasso?

Is it not likely that the Italian poet's romantic and fitful life furnished him with many incidents of Hamlet's career? It seems to me strange that the resemblance has never been noted before.

Shakespeare, however, was a true artist and ever blended fact and fancy in a grand whole. Tasso may have formed the germ of his *Hamlet*, then the Danish historian's incidents (the story of Saxo Grammaticus—written in 1204 and printed in 1514—through the French version of Belleforest) may have served as a motive for the hero's madness, assumed or real as you will have it, and as a plot for the

play; but after all is said the impression of the great tragedy resolves itself into this question, What sort of a man was Hamlet mentally? This, and our sympathy for Ophelia, are the chief interests of the play, just as Tasso's life, aside from the production of his beautiful *Jerusalem*, is interesting as regards his sanity and his unhappy love affair.

Shakespeare was fond of borrowing scenes from Italian life, very probably he visited the sunny land of Italy, and was conversant with the Italian poets. As to the latter idea, on reading Guarini's *Pastor Fido* in English we came upon these lines:—

> Concealment like a worm i' th' bud,
> Lies in her damask cheek sucking the blood.

If the English translation be a literal one surely the author of *Twelfth Night* (published in 1613) must have read the *Fido* of Tasso's contemporary and rival, which was first acted in 1585 and afterwards translated into several languages.—A. A. FORD in *The Commonwealth*, Boston.

SHAKESPEARIAN TENNIS TALK.—"Wilt thou serve?"—*Cymbeline* III, v. "You serve."—*All's Well*, II, i. "Your service."—*Twelfth Night*, I, v. "Two Faults."—Idem, I, v. "I cannot get a service."—*Merchant of Venice*, IV, ii. "How goes our reckoning?"—*Timon*. II, ii. "Love, love, nothing but love."—*Troilus and Cressida*, III, i, "I do think she's thirty."—*Antony and Cleopatra*, III, iii. "Forty sir."—*Henry IV:* III, ii. "She will score your fault."—*Comedy of Errors*, III, ii. "This service is not service."—*Cymbeline*, III, iii.—"That is a fault."—*Othello*, III, iv.—"Vantage."—*Two Gentlemen of Verona*, IV, i. "A fine volley."—Idem, II, iv.

SELECTED REPRINTS.

Part XIII.—PREFACE TO THEOBALD'S EDITION OF SHAKESPEARE.—1733.

Continued from April number.

[Another grand Touch of Nature in our Author, (not less difficult to imitate, though more obvious to the Remark of a common Reader) is, when he brings down at once any *Character* from the Ferment and Height of Passion, makes him correct himself for the unruly Disposition, and fall into Reflexions of a sober and moral Tenour. An exquisite fine Instance of this Kind occurs in *Lear*, where that old King, hasty and intemperate in his Passions, coming to his Son and Daughter *Cornwall*, is told by the Earl of *Gloucester* that they are not to be spoken with: and thereupon throws himself into a Rage, supposing the Excuse of Sickness and Weariness in them to be a purpos'd Contempt: *Gloucester* begs him to think of the fiery and unremovable Quality of the Duke: and this, which was design'd to qualify his Passion, serves to exaggerate the Transports of it.

As to the Conduct of Prince *Henry* in the first Instance, the secret and mental Reflexions in the Case of *Prospero*, and the instant Detour of *Lear* from the Violence of Rage to a Temper of Reasoning, do so much Honour to that surprising Knowledge of human Nature, which is certainly our Author's Masterpiece, I thought they could not be set in too good a Light.]

Indeed, to point out, and exclaim upon, all the beauties of *Shakespeare*, as they come singly in Review, would be as insipid as endless; as tedious as unnecessary: But the Explanation of those Beauties, that are less obvious to common Readers, and whose Illustration depends on the Rules of just Criticism, and an exact Knowledge of human Life, should deservedly have a Share in a general Critic upon the Author.

[I shall dismiss the Examination into these his latent Beauties, when I have made a short comment upon a remarkable Passage from *Julius Cæsar*, which is inexpressibly fine in itself, and greatly discovers our Author's Knowledge and Researches into Nature.

Between the acting of a dreadful thing
And the first Motion all the Interim *is*
Like a Phantasma, or a hideous Dream:
The Genius and the mortal Instruments
Are then in Council; and the State of Man,
Like to a little Kingdom, suffers then
The Nature of an Insurrection.

That nice Critick *Dionysius of Halicarnassus* confesses, that he could not find those Great Strokes, which he calls the *terrible Graces*, in any of the Historians, which he frequently met with in *Homer*. I believe the Success would be the same likewise, if we sought for them in any other of *our* Authors besides our *British Homer, Shakespeare*. This description of the Condition of Conspirators has a Pomp and Terror in it, that perfectly astonishes. Our excellent Mr. *Addison*, whose Modesty made him diffident in his own Genius, but whose exquisite judgment always led him to the safest Guides, as we may see by those many fine Strokes in his *Cato* borrow'd from the *Phillippics Cicero*, has Peraphrased this fine Description; but we are no longer to expect those *terrible Graces*, which he could not hinder from evaporating in the Transfusion.

O think, what anxious moments pass between
The birth of Plots, and their last fatal Periods.
Oh, 'tis a dreadful Interval of Time,
Fill'd up with Horror all, and big with Death.

I shall observe two Things on this fine Imitation: first, that the Subjects of these two Conspiracies being so very different (the fortunes of *Cæsar* and the *Roman* Empire being concern'd in the First; and That of only a few Auxiliary Troops, in the Other;) Mr. *Addison* could not with Propriety bring in that magnificent Circumstance, which gives the terrible Grace to *Shakespeare's* Description.

The Genius and the mortal Instruments are then in Council.

For Kingdoms, in the poetical Theology, besides good have their evil *Genius's* likewise: represented here with the most daring Stretch of Fancy, as sitting in Council with the Conspirators, whom he calls the *mortal Instruments*. But this would have been too great an Apparatus to the Rape, and Desertion of *Syphax*, and *Sampronius*. Secondly, the other Thing very observable is, that Mr. *Addison* was so warm'd and affected with the Fire of *Shakespeare's* Description; that instead of copying his Author's Sentiments, he has, before he was aware, given us only the Image of his own Impressions on the reading his great Original. For,

Oh, 'tis a dreadful Interval of time,
Fill'd up with Horror all, and big with Death.

are but the Affections raised by such forcible Images as these:

TO BE CONTINUED.

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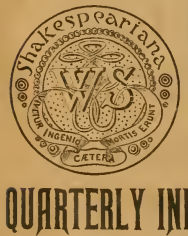

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